



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

the twelfth edition was published in January, 1848, by T. B. Peterson of Philadelphia, who had bought the stereotype plates, a footnote on the title-page stated that the book had already passed through "many editions of several thousand each." In an introductory chapter to Gliddon's *Otia Aegyptiaca*, published in London in 1849, L. Burke, editor of a British ethnological journal, wrote: "We learn that in five years this little work (referring to the 'Chapters') has reached its twelfth edition and that 24,000 copies have been disposed of by the American publishers." Gliddon received letters of commendation for his book from Lepsius (written in

French from the island of Philae), Birch, the collector Harris of Alexandria, Lane, Perring, and other men eminent in his time. His father wrote that "our 'Chapters' are taken off the table of the Egyptian Society (in Cairo) as it were by the dozens."

After it has been said that the little book was sold for only twenty-five cents, that its subject had the attraction of novelty, that it was the only available inexpensive and readable summary of what was known, or thought to be known, about ancient Egypt in the period of 1843-48, the record of sale claimed for the book still seems a surprising one.

CAROLINE RANSOM WILLIAMS.

ACCESSIONS AND LOANS

MEMBERSHIP. At the regular meeting of the Board of Trustees, held Monday, March 15, the following persons, having qualified for membership in their respective classes, were elected:

FELLOWSHIP MEMBER

MRS. COLEMAN DU PONT

SUSTAINING MEMBERS

ABRAM I. ELKUS
DOUGLAS ELLIMAN
LAWRENCE BOGERT ELLIMAN
CORNELL EMERY
ARTHUR GUY EMPEY
A. W. ERICKSON
MRS. S. B. ERLANGER
MRS. J. T. FARREL
LEO FEIST
MRS. MANSFIELD FERRY
MRS. H. F. FICKBOHM
MORRIS GEST
GEORGE WHITNEY

One hundred and ninety-one persons were elected Annual Members.

A PAINTING BY HOGARTH. Hogarth's so-called conversation pieces appear to have been among his earliest essays in oil painting; several such family groups are known from the artist's writings to have been painted between 1728 and 1731. The Price Family, a conversation piece recently purchased by the Museum and

on exhibition in the Room of Recent Accessions, is in Hogarth's early manner and may be assumed to belong to a period not much later than this.

A sale catalogue of 1893, until which time the picture remained in the possession of the Price family, identifies the actors in the scene, which is probably laid at the family estate at Foxley, Herefordshire. Uvedale Tomkyns Price, head of the family, stands on the little landing at the foot of the garden helping his absent-minded cousin, Miss Rodd, to alight from a boat. His son and heir, Robert, delicately touches the hand of another cousin, Miss Greville, perhaps with the purpose of leading her to the boat. Young Miss Hester Greville feeds the swans and her brother, nicknamed "Jockey" Greville, is fondling a greyhound. A young lady bearing a family resemblance to the Rodds, stands near a tree conversing with a cousin, evidently a Greville, who wears a pink dress. A correct servitor standing beside a massive garden pedestal gives an additional touch of respectability to the scene.

The picture is an interesting mingling of the artificial and the real. The requirements of such a commissioned family-portrait called for the genteel Continental style to which fashionable England was

The Turkish arms and armor¹ are arranged in the cases on the west side of the gallery, excepting the Turkish swords shown in case 0.50. Two suits of fifteenth-century chain mail are represented. Specially worthy of note is a series of fifteenth-century helmets, the shape and size of which are convincing proof that they were worn over turbans. They appear to have come from the Arsenal at Constantinople of which they bear the mark, and date of the period of the taking of Constantinople by the Turks. In the Musée d'Artillerie² there is a helmet of this type which bears an inscription on which the date of these helmets is based. This helmet belonged to Bejazet II (Sultan 1481-1512), son of Mohammed II, the conqueror of Constantinople (1453). Although these helmets have an historical background, it is their artistic merit which predominates. The helmets, with conical bowl terminating in a button, were forged from single pieces of steel. They are divided into three horizontal areas, upper and lower with inscriptions from the Koran encrusted in silver.

Cases 0.58 and 0.59 contain a series of enriched firearms³ with silver mountings, three Berber guns, ten Turkish-Balkan guns of Ali Pasha, and five Turkish-Balkan pistols. A series of seventeenth-century bronze cast cannon from the Philippines, richly ornamented with foliation and torsade ridges are also shown.

Opposite the firearms is shown a series of Caucasian swords and daggers, and a gun. In the adjacent case is a collection of Philippine and Malayan krisses which merit a detailed description.

George C. Stone, from whose collection many of our most important specimens have been borrowed, generously aided in the arrangement of the present exhibition.

S. V. G.

¹ See the Baron de Cosson, *op. cit.*

² Le Musée de l'Armée. Armes et armures anciennes et souvenirs historiques les plus précieux. Publié sous la direction du Général Niox. Paris, Hôtel des Invalides, 1917. Pl. XXXI.

³ Note also the rare Cingalese gun which is shown in the Moore Collection (Gallery H 21) along with other Oriental arms and armor.

A SURPRISING SALES' RECORD

A DESULTORY interest in Egyptian subjects may be traced in this country from the early part of the nineteenth century. At no time did it flourish more than in the decade of the forties, during the remarkable career of George Gliddon as lecturer and writer on ancient Egypt. Gliddon was the son of the first United States Consular Agent and Consul in Egypt and himself, also, for a time, our Consul in Cairo; he came to this country with the prestige of twenty years' residence in Egypt.

Among his books was one called: Ancient Egypt. A Series of Chapters on Early Egyptian History, Archaeology, and Other Subjects Connected with Hieroglyphical Literature, which was brought out in a stereotype edition by the New World Press of New York in April, 1843. The date is engagingly rendered on the title-page, also in hieroglyphs, reading: "Year one thousand eight hundred and forty-three, third month, fifteenth day." The little book is dedicated to Richard K. Haight, a New Yorker, who seems to have been the first American to buy extensively the works of the "Champollionists,"¹ and who was known in his day at home and abroad² as a liberal supporter of those who were trying to further the study of ancient civilizations.

The book passed through twelve editions. Gliddon, in a prospectus of lectures for the winter season of 1846-47, said that in less than three years eighteen thousand copies of the "Chapters," as he called the book, had been sold. When

¹ Gliddon, at least, claimed that when he came to this country in 1842, he found no books suitable to his needs in Boston or New York, that Mr. Haight, whom he knew first in Egypt in 1836, came to his rescue and bought what he needed, including the first copy of Rosellini's Monumenti to be seen in the United States. Richard K. Haight's library of books on Egypt was bequeathed to the New York Historical Society, of which he was a member, and there is record in the Society's files that he believed his copy of Lepsius' Denkmäler to be the first brought to this country.

² Revue des deux mondes, vol. 40 (1846), p. 989.